

Audition Announcement for *The Play That Goes Wrong*

Written by Henry Lewis, Henry Shields, and Jonathan Sayer

Directed by Frank D. Shutts, II

Produced by Zell Murphy and Russell Wyland

Movement and Fight Direction by Ian Claar

Audition Dates: Saturday, March 15, 2025: 1:00 – 5:00 pm
Sunday, March 16, 2025: 6:30-10:00 pm
Invited Callbacks: Tuesday, March 18, 2025: 7:00 pm
Rehearsals Start: Thursday, March 20, 2025
Double Tech: Sunday, May 25, 2025
Extended Tech Rehearsal Period: May 26 – June 6, 2025
Production Dates: Saturday, June 7 – 28, 2025 (Wednesday – Sunday)

Please download your audition form [here](#). Bring your completed audition form, acting résumé, and headshot, if available, to the audition.

All auditionees will be required to provide an accurate and comprehensive list of conflicts between March 20 and June 28. Because of the physical nature of this show, conflicts will be carefully considered during the casting process and beyond.

Audition Sign-Up Form: <https://www.signupgenius.com/go/10C0A4BA4AC22ABFEC43-54523929-theplay#/>

For questions regarding this production and auditions, please email Russ or Zell at asklta@thelittletheatre.com. Please put “TPTGW Inquiry” in the subject line of your email.

About the Play

The Play That Goes Wrong is easily summarized: The Cornley Polytechnic Dramatic Society is presenting *The Murder at Haversham Manor*, and everything that could go wrong with their production, does. It is devastating for the actors; it is hilarious for the audience.

LTA is looking for truthful, funny, physically adept performers who can commit to the style of the play and fully inhabit the characters. It is vital to believe in the characters who are performing the play-within-the-play, because that is where the heart-breaking (to the cast) and gut-busting (to the audience) comedy originates. With that in mind, auditioning actors must have a keen ability and understanding of comedy and also play the truth of the scenes.

PLEASE NOTE: *This show is physically demanding.* Most roles require varying amounts of crawling, balancing, climbing, lifting, running, and/or falling. There is also a sword fight and some hand-to-hand combat. We will work with a professional movement/fight coach to ensure that this is done safely and properly. Actors should come to auditions dressed comfortably and ready to move. Auditions will include cold readings from the script.

RP accents (i.e., “Queen’s English”) are required for all characters except Annie and Treavor. Age ranges for characters are flexible (25-50) and will depend on groups and pairings found throughout the audition process.

Character descriptions list race/ethnicity/nationality when specific to characters for this production, but we are otherwise seeking all races and ethnicities for this show and encourage and welcome all to audition for any role that interests them.

Characters

Chris Bean: Is the head of the drama society and plays “Inspector Carter” in *The Murder at Haversham Manor*. Rigid, uptight, everything really matters to him. He is the director of the show, and this is the biggest day of his life;

everything is riding on this nerve-wracking and exciting night. His pain is evident and every time someone laughs, his pain deepens. He has equal amounts of contempt for his fellow actors and the audience watching the play. British accent. Male presenting/identifying.

Robert Grove: Plays “Thomas Colleymore” in *The Murder at Haversham Manor*. He wants to be like Richard Burton as evidenced by his declamatory style. He is, however, not a parody of a bad actor. He is unaware of others around him. He does not feel badly when things go wrong and never learns from his mistakes. There is a power struggle between Robert and Chris to be president of the Cornley Polytechnic Drama Society (a position that matters a great deal to Robert). Seeking an actor with real vocal power. British accent. Male presenting/identifying.

Max Bennett: Plays “Cecil Haversham” in *The Murder at Haversham Manor*. He has never been on stage before. He learned his lines and does exactly what he is told to do. He has zero connection with any of the other actors, but when he gets a laugh, he breaks the fourth wall and engages with the audiences. He is childlike and naïve. His mistakes are fundamental. He doesn’t think anything through, just looks for approval. British accent. Male presenting/identifying.

Dennis Tyde: Plays the butler, “Perkins,” in *The Murder at Haversham Manor*. He has no real desire to be involved in theater; he just wants to make friends (of which he has none). He believes if he does well in the show, he will be more successful socially. Laughter from the audience is agony for him. He may be slightly oblivious but understands when he gets things wrong. The laughter is a personal tragedy/failure. British accent. Male presenting/identifying.

Trevor Watson: The play’s lighting and sound operator. He simply wants to get on with the show. He is curmudgeonly and doesn’t care for actors; he is easily distracted and does many things he shouldn’t, including engaging with the audience. When things go sideways, he is forced to act in the play (even though he hates performing). American accent. Male presenting/identifying. African American.

Jonathan Harris: Plays “Charles Haversham” in *The Murder at Haversham Manor*. A bit bland but sees himself as a James Bond type: exciting and having fun, but not naïve. He technically must drive the show. He cares about the play but not to the same extent as others. Very physical role. British accent. Male presenting/identifying.

Sandra Wilkinson: Plays “Florence Colley Moore” in *The Murder at Haversham Manor*. She is vain and possesses a huge ego. Wants to be loved. Has ambitions to go to Hollywood and will hurt anyone standing in the way of what she wants, but she is also smart enough to stay on the good side of someone who can help her. The stakes are high for her. A very physical role. British accent. Female presenting/identifying.

Annie Twilloil: The stage manager. She has the biggest journey of any of the characters. When Sandra is indisposed, Annie (who cannot bear to be on stage) must step in. Initially terrified by acting, she is willing to kill for it by the end of the play; her initial terror turns to joy, and then to fury. She starts small, but grows and grows. American accent. Female presenting/identifying. African American.

Additional Information

LTA is committed to creating a safe and nurturing space for cast, crew, volunteers, and audience members alike. We expect everyone connected to this production to be committed to this same idea.

Masks are not required of cast, crew, and volunteers inside LTA’s facilities. However, those working at LTA are strongly encouraged to be fully vaccinated, including the most recent boosters against COVID-19 and the flu. The LTA Safety Committee may, in coordination with the production team and the Board of Governors, require the use of masks or other safety measures if community transmission rates of COVID-19 rise above acceptable levels.

Cast members must be, or must become, members of the Little Theatre of Alexandria at the performers rate (\$20). If this membership presents a financial hardship, please notify the producers, as exceptions can be made.